

Lesson 8

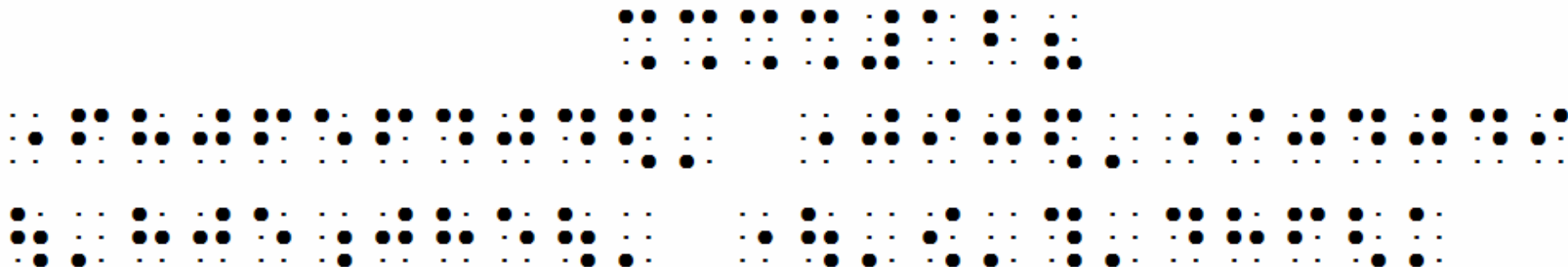
Finger Marks, Hand Signs and
Bar over Bar

Overheads

Review

- By now, pitches and rhythm should be old hat, or at least a little comfy.
- Time signatures
- Accidentals and key signatures
 - Sharps
 - Flats
 - Natural
 - Rule of 3
- Octave Marks
 - 2nd and 3rd never marked
 - 4th and 5th in octaves not marked, change of octaves always marked
 - 6th or greater always marked

What did the transcriber miss?



Fingering

- First finger (thumb)
- Second finger (index)
- Third finger (middle)
- Fourth finger (ring)
- Fifth finger (little)

Notice the pattern 1, 1-2, 1-2-3, 2, 1-3.

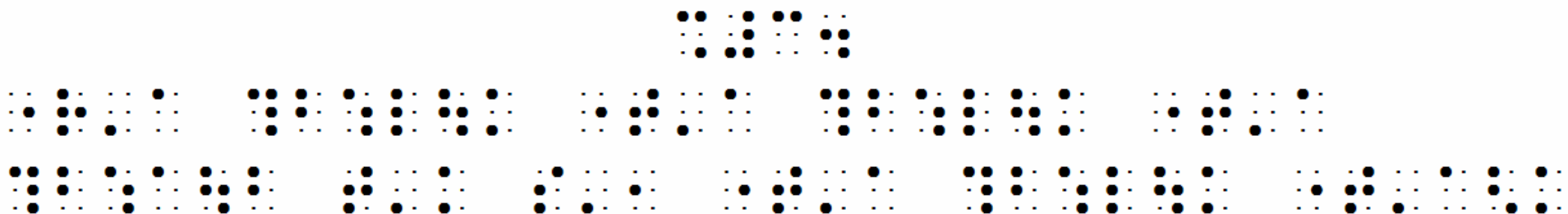
It is the same pattern as the first 5 octave marks, but on the left side of the cell.

Ignore the finger numbers in the workbook.

Fingering rules

- Fingering is placed immediately after the note or interval to which it belongs, and must not be separated from it by any other sign.
- If the note is dotted, the fingering is, of course, placed after the dot or dots.
- There are 2 more fingering rules but they are considered much more advanced. If you ever see multiple fingerings for one note or a change of fingering on one note, refer to your BANA Music Bible. (or take music braille 3 from me next school year.)

Example



Hand Signs

 Right hand

 Left hand

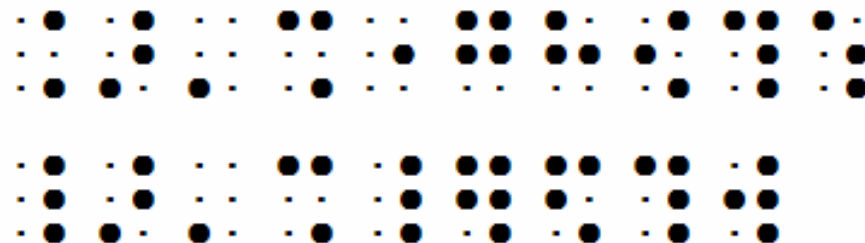
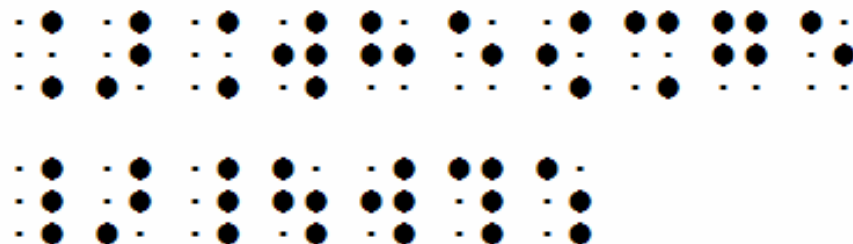
Hand signs are not the same as the signs for treble and bass clef, but they are used in place of them (most of the time).

Hand signs simply are used to indicate the music played by each hand.

Hand Signs

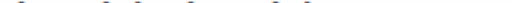
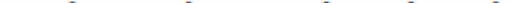
- Hand signs are placed immediately before the first sign of the passage to which they apply.
- The note following a hand sign must have an octave mark.
- When hand signs are followed immediately by a sign containing dots 1, 2, or 3, the hand sign must be followed by dot 3.

Example



Bar over Bar

- The format of the score used in the braille transcription must be clearly stated on the title page, thus:
 - Method: Bar-over-bar

or

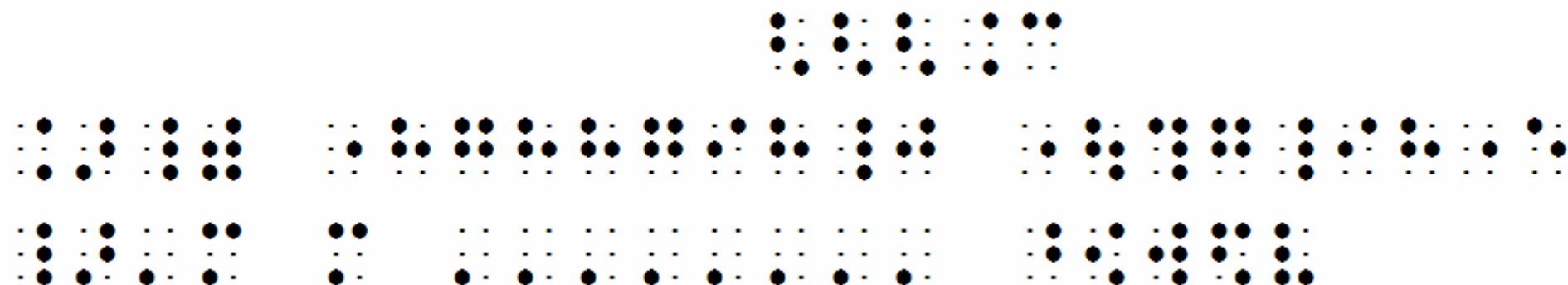
- (Bar over bar)

[illegible]

Bar over Bar Rules

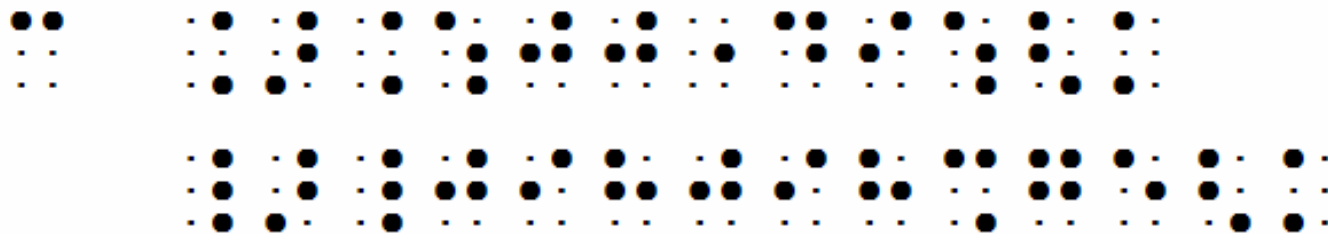
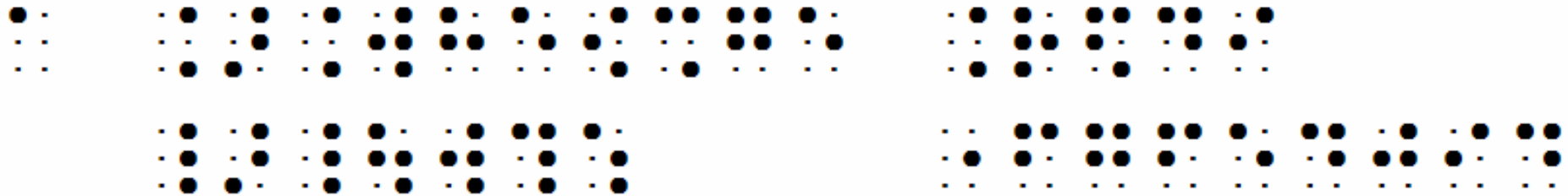
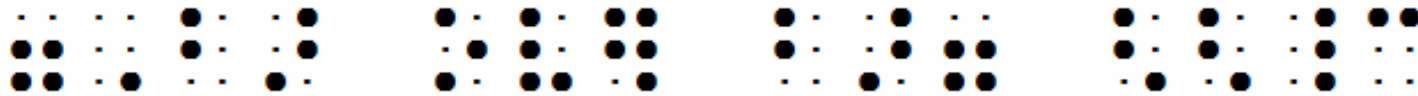
- When music is linked together it is known as a “parallel”
- The division of the score remains constant throughout, with modifications only in special circumstances.
- The first note of every measure in keyboard music and of every parallel must be given its appropriate octave marks in all parts, without regard to the octave rules previously given.

- If one part is significantly longer than the other, “tracker lines” should be added if the blank space exceeds six cells. (Many transcribers add tracker dots if 3 or more cells are blank.)
- Tracker lines must be preceded and followed by a blank space.
- If a rest touches a hand sign, it must be preceded by dot 3. (same rule as “When hand signs are followed immediately by a sign containing dots 1, 2, or 3, the hand sign must be followed by dot 3.”)



- Measures are numbered at the beginning of every parallel.
- The number is placed without the numeral prefix in the first cells or cells of the first line of the parallel.
- If the music begins with an incomplete measure (pick-up measure) use zero for the position.

Example



- When a measure cannot be completed in a parallel, all parts in the line must be divided at exactly the same point in every part.
- When a measure is divided and the remnant is carried over into a new parallel, the number of that measure in the new parallel must be followed by dot 3.
- In order to secure a vertical alignment of hand signs, it is always necessary to leave blank space between the number and the hand sign where dot 3 is not used.

Example



- A parallel must always be completed on the page in which it begins.
- In music for beginners, free lines should be left between parallels.
- Many more rules exist, but contain information regarding music braille signs that you are not yet familiar with.